

"DR. WHO - The Time Monster"  
(000)

by

ROBERT SLOMAN

PAUL  
2Episode 2

Producer	...	BARRY LETTS
Director	...	PAUL BERNARD
Script Editor	...	TERRANCE DICKS
P.A.	...	MARION MCDUGALL
A.F.M.	...	ROSEMARY HESTER
Assistant	...	SUE UPTON
Designer	...	TIM GLEESON
Costumes	...	BARBARA LANE
Makeup	...	JOAN BARRETT
F.A.	...	STEPHEN MORRIS
TM1	...	DEREK HOBDAV
TM2	...	FRANK ROSE
Sound	...	TONY MILLIER
Grams	...	GORDON PHILLIPSON
Vision Mixer	...	SHIRLEY COWARD

CREW 10Wednesday, 26th April 1972 - TC3

1030 - 1300	...	Camera Rehearsal (with TK from 1100)
1300 - 1400	...	LUNCH
1400 - 1800	...	Camera Rehearsal (with TK )
1800 - 1900	...	DINNER
1900 - 1930	...	Lineup
1930 - 2200	...	RECORD: VTC/6HT/78498

Transmission:

Saturday, 27th May 1972 BBC-1 5.50 p.m.

\* \* \* \* \*



CAST:

Dr. Who	... JON PERTWEE
Jo Grant	... KATY MANNING
Master	... ROGER DELGADO
Brigadier	... NICHOLAS COURTNEY
Captain Yates	... RICHARD FRANKLIN
Sgt. Benton	... JOHN LEVENE
Dr. Ruth Ingram	... WANDA MOORE
Stuart Hyde	... IAN COLLIER
Dr. Percival	... JOHN WYSE
Dr. Cook	... NEVILLE BARBER
Proctor	... BARRY ASHTON
Krasis	... DONALD ECCLES

SETS:

Newton Institute - Masters Lab (Inner + Outer areas)  
Stuarts Room  
Corridor  
Directors Room

Unit HQ

\* \* \* \*



Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
1	<u>TELECINE 1</u> + TJ SLIDES ( ) Opening titles			
1	<u>1. INT. MASTERS LAB</u> Brig : Benton Dr. Cook : Proctor Dr. Percival : Master Ruth : Stuart	D	<u>Inner</u> : (3 + 4 zoom B1, 3F, 5X, 4X lock) <u>A. Outer</u> : C1, 2H	1  2
	<u>TELECINE 2</u> ( 1' 5") <u>Ext. Institute. Day</u> - Bessie arrives. Stable clock slows down. Jo frozen. Doctor runs to lab, watched by Master			
1A	<u>1. INT. MASTERS LAB. (Cont)</u> As above + Dr. Who		<u>B. Outer</u> : C1, 2H <u>C. Inner</u> : 1A, B1, 3F	3  4 - 7
	RECORDING BREAK			
2	<u>TELECINE 3</u> ( 14" ) <u>Ext. Institute. Day</u> - Master crossing courtyard towards Directors office			
2	<u>2. INT. STUARTS ROOM</u> Doctor Who Stuart Jo Ruth Brigadier	D	2E, C3, 1G, 3G	8 - 26
8	<u>3. INT. UNIT HQ</u> Yates Brigadier (vo)	D	2F, A5	27
8	<u>TELECINE 4</u> ( 2'52" ) + BRIGADIER V.O. from STUDIO <u>Ext. Institute. Day</u> - Brigadier asks for troops. Cook and Proctor leave. Brigadier orders evacuation of Institute.			
13	<u>5. INT. MASTERS LAB</u> Benton Ruth Doctor Who	D	<u>Inner</u> : 1F, B1 <u>A. Outer</u> : 3D, C1 <u>B. Inner</u> : 1F, B1, 3F	28  29  30 - 33
15	<u>6. INT. DIRECTORS ROOM</u> Dr. Percival Master	D	2G, 4D, A2, 5B	34 - 36



Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
17	<u>7. INT. MASTERS LAB</u>  Ruth Doctor Who Benton	D	<u>Inner</u>  1F, B1, 3F	37 - 42
18	<u>8. INT. DIRECTORS ROOM</u>  Master Dr. Percival	D	4E, A2, 5B	43 - 46
20	<u>9. INT. MASTERS LAB</u>  Doctor Who Ruth Benton	D	2H, C2	47
21	<u>10. INT. DIRECTORS ROOM</u>  Master Doctor Who	D	4D, A2, 5B	48 - 49
21	<u>11. INT. MASTERS LAB</u>  Doctor Who Ruth Benton	D	<u>Outer:</u> 3D, 2H, C2	50 - 51
			A. <u>Inner:</u> 1A, B1, 3F	52 - 54
25	<u>TELECINE 5 ( 35" )</u> <u>Int. Atlantis Temple. Night</u> - Krasis and crystal, watched by Neophite and Hippias			
25 26	<u>12. INT. MASTERS LAB</u>  Doctor Who Ruth Benton	D	<u>Outer:</u> C4, 3E	55
28	<u>13. INT. STUARTS ROOM</u>  J. Stuart	D	2E, B6, 3G	56 - 60



Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
1	<u>TELECINE 1</u> + TJ SLIDES ( ) Opening titles			
1	<u>1. INT. MASTERS LAB</u> Brig : Benton Dr. Cook : Proctor Dr. Percival : Master Ruth : Stuart	D	<u>Inner</u> : (3 + 4 zoom B1, 3F, 5X, 4X lock) <u>A. Outer</u> : C1, 2H	1  2
	<u>TELECINE 2</u> ( 1' 5" ) <u>Ext. Institute. Day</u> - Bessie arrives. Stable clock slows down. Jo frozen. Doctor runs to lab, watched by Master			
1A	<u>1. INT. MASTERS LAB. (Cont)</u> As above + Dr. Who		<u>B. Outer</u> : C1, 2H <u>C. Inner</u> : 1A, B1, 3F	3  4 - 7
	RECORDING BREAK			
2	<u>TELECINE 3</u> ( 14" ) <u>Ext. Institute. Day</u> - Master crossing courtyard towards Directors office			
2	<u>2. INT. STUARTS ROOM</u> Doctor Who Stuart Jo Ruth Brigadier	D	2E, C3, 1G, 3G	8 - 26
8	<u>3. INT. UNIT HQ</u> Yates Brigadier (vo)	D	2F, A5	27
8	<u>TELECINE 4</u> ( 2'52" ) <u>Ext. Institute. Day</u> - Brigadier asks for troops. Cook and Proctor leave. Brigadier orders evacuation of Institute.			
13	<u>5. INT. MASTERS LAB</u> Benton Ruth Doctor Who	D	<u>Inner</u> : 1F, B1 <u>A. Outer</u> : 3D, C1 <u>B. Inner</u> : 1F, B1, 3F	28  29  30 - 33
15	<u>6. INT. DIRECTORS ROOM</u> Dr. Percival Master	D	2G, 4D, A2, 5B	34 - 36



Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
31	<u>14. INT. DIRECTORS ROOM</u> Master Dr. Percival	D	A2, 5B	61
32	<u>15. INT. STUARTS ROOM</u> Stuart Doctor Who Jo Ruth	D	2E, B6, 3G	62 - 64
RECORDING BREAK: Set in window flat				
32	<u>16. INT. MASTERS LAB</u> Benton Dr. Percival (VO)	D	C1, 2C + A2 (Distort VO)	65
33	<u>17. INT. DIRECTORS ROOM</u> Dr. Percival Master	D	4C, A2	66
33	<u>18. INT. MASTERS LAB</u> Benton	D	C1, 2C	67
33	<u>19. DIRECTORS ROOM</u> Master Dr. Percival	D	4C, A2, 5B	68 - 70
34	<u>20. INT. MASTERS LAB</u> Benton	D	C1, 2C	71
35	<u>21. INT. DIRECTORS ROOM</u> Master Brigadier (Voice) Dr. Percival	D	4D, A2 + IB2 BRIG VO	72
35	<u>22. INT. MASTERS LAB</u> Benton Brigadier (Voice)	D	2C, C1 + IB2 on Brig VO	73



Pg.	Scene/Artists	D/N	Cameras/Dooms	Shots
36	<u>23. INT. DIRECTORS ROOM</u>  Dr. Percival Master	D	4E, A2	74
36	<u>TELECINE 6 ( 12" )</u> <u>Ext. Institute. Day</u> - Benton leaves for Masters laboratory.			
36	<u>24. INT. DIRECTORS ROOM</u>  Master	D	4E, A2	75
37	<u>TELECINE 7 ( 10" )</u> <u>Ext. Laboratory. Day</u> - Benton starts to climb drainpipe			
37	<u>25. INT. CORRIDOR</u>  Ruth Stuart	D	C2 , 2J	76
38	<u>TELECINE 8 ( )</u> <u>Ext. Laboratory. Day</u> - Benton climbs thru window			
38	<u>26. INT. MASTERS LAB</u>  Benton	D	B3, 3B	77
38	<u>TELECINE 9 ( 13" )</u> <u>Ext. Stable Yard. Day</u> - Benton pov of Master and Director crossing yard to laboratory			
RECORDING BREAK				
39	<u>27. INT. MASTERS LAB</u>  Benton Master Dr. Percival	D	<u>Outer:</u> 1D, 3B, C1, 2C, A4	78 - 86
			<u>A. Inner:</u> 1A, B1, 4X	87



Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
42	<u>TELECINE 10 ( 30" )</u> + <u>Cam. 4X</u> <u>Int. Temple. Night -</u> Krasis and crystal			
42	<u>28. INT. MASTERS LAB</u>  Benton Master  Krasis	D	1D, C1, 2C	88 - 89
			Break for roll back + mix	
			2C	90
43	<u>TELECINE 11 (1'12") + TJ SLIDES</u> Closing titles			



In a Government Research Institute, Professor Thascalos is working on a matter transmission machine known as TONTIT - Transmission of Matter Through Interstitial Time. At the Unit Laboratory meanwhile, Dr. Who works on a 'Time-Sensor', a device which detects disturbances in the Time Field - in particular those caused by the operation of the Master's Tardis. The test run of TONTIT produces a reading on the Time Sensor and sends the Doctor and Jo down to the Research Centre where a series of mysterious and terrifying events are taking place. Sure enough, Professor Thascalos is the Doctor's old enemy, the Master.

(The Master's plan involves the Crystal of Kronos, which long ago enabled the rulers of Atlantis to control Kronos, the Time Monster. a being from outside Time whose tremendous powers brought first prosperity, and then near destruction, to Atlantis. The Master sets off for Atlantis in his Tardis, determined to obtain possession of the Crystal. This will give him control over Kronos and thus power over Time itself. Such powers in the Master's hands could bring disaster to the entire Universe. Jo and the Doctor pursue the Master through Space and Time to Atlantis, where they try to prevent him from gaining possession of the Crystal. They are helped by Dalios, the wise, old King of Atlantis, and hindered by Galleia, the King's young and beautiful wife, who casts in her lot with the Master. In the final struggle, the full fury of Kronos is released, Atlantis is destroyed and the Doctor comes to a final confrontation with the Master outside Space and Time. The Master is defeated but once again escapes to work more mischief.....)



Shor 90 first

" THE TIME MONSTER "

by

ROBERT SLOMAN

Episode 2

TELECINE 1 + TJ SLIDES (30")

SOF

Opening titles - DOCTOR WHO

- s/i 1. "The Time Monster  
2. by Robert Sloman  
3. Episode 2

VT: EDIT IN RECAP EPISODE ONE

Cam 3

1.

F

(B1, 3F, 5X, 4X Inner : C1, 2H Outer)

B1

CU CRYSTAL

4 and 3 zoom locked

① TIGHT  
2 SHOT  
MASTER/RUTH

② Cam 1  
2 CRYSTAL

③ Cam 5  
M.C.U  
MASTER

④ Cam 4  
TIGHT  
GROUP.

⑤ Cam 5  
Master

1. INT. MASTERS LAB. DAY INNER

TIGHT  
2 SHOT  
MASTER/RUTH.

(THE CUP AND SAUCER ARE  
GLOWING. SUDDENLY THEY  
SHATTER AND SOMETHING ELSE  
BEGINS TO TAKE SHAPE.

CONCENTRIC RINGS OF LIGHT  
PULSE FROM THE CRYSTAL.

FROM THE CRYSTAL COMES A LIMB  
OF FIRE, GROPING BLINDLY.

STUART BACK AWAY, BUT IT IS  
TOO LATE.

THE LIMB TOUCHES HIM AND HE IS  
BATHED IN IRRIDESCENCE.

S/B TK

2.

2

H

Tight GROUP

Let MASTER go

Fav. RUTH  
HOLD her -  
door

1A. INT. MASTERS LAB. DAY, OUTER

THE WATCHERS MOVE AS IF  
TO HELP BUT RUTH DARTS FORWARD.

RUTH: Stuart!

(TK next)



(on 2)

- 1A -

(RUTH TURNS TO THE OTHERS)

~~PAN them~~  
~~him~~, then  
HOLD RUTH  
back to  
main controls

RUTH: No, no. It's too dangerous.  
Professor ...

(SHE TURNS BACK - BUT  
THE MASTER HAS GONE)

TELECINE 2 (43")

SOF

Ext. Institute. Day

The stable clock starts to strike  
two as Bessie arrives.  
As before the chimes slow down and  
drop in pitch.

Bessie slows down and stops,  
quite a way from the lab.  
DOCTOR WHO jumps out.

DOCTOR WHO: Right Jo ...

He turns and sees that JO  
is rooted to the spot -  
in Bessie

DOCTOR WHO: Oh, good grief!

He runs up the laboratory  
through the archway.  
The MASTER appears, lurking,  
in his protective suit, his  
face a picture of frustrated evil,  
and watches the DOCTOR go inside.

3. 2 H  
MLS DR. WHO

C1

1B. INT. MASTERS LAB. DAY. OUTER

HOLD + PAN  
him - GROUP  
featuring  
RUTH with  
DR. WHO

(DOCTOR WHO DASHES IN AND  
TAKES IN THE SITUATION AT A GLANCE)

DOCTOR WHO: Cut the power!

RUTH: I can't. It won't budge.

(1 next)



(on 2)

- 1B -

DOCTOR WHO: Reverse the polarity!

RUTH: The what?

DOCTOR WHO: Reverse the temporal polarity.

(HE PULLS OUT A PIECE OF  
EQUIPMENT, REVERSES IT AND  
PUTS IT BACK.

AT ONCE RUTH FINDS THAT  
THE POWER RHEOSTAT IS FREED.

AS SHE TURNS IT, THE NOISE  
DIMINISHES AND THE GLOW IN  
THE RECEIVER ROOM FADES)

BRIGADIER: (URGENTLY) Is it safe to go in  
yet?

RUTH: Wait!

COOK: What is all this about?

BRIGADIER: Good heavens - there's a man  
in there.

RUTH: Right. The level should be safe now.

(THEY GO IN)

4. 1 A (1A, B1, 3F) B1  
WS GROUP  
at door

1C. INT. MASTERS LAB: DAY. INNER

(BRIGADIER AND DOCTOR WHO KNEEL  
DOWN AND LIFT STUART'S HEADPIECE  
OFF.

5. 3 F  
CU STUART  
as they ~~remove~~ turn  
~~headpiece~~ his over HE IS AT LEAST NINETY YEARS OLD)

6. 1  
GROUP at door

RUTH: Stuart!

COOK: If this is meant to be some kind of  
a joke ....

(3 next)



OW

- 2 -

(on 1)

DIRECTOR: What on earth is going on?

DOCTOR WHO: Who is this man?

RUTH: My assistant. But Stuart's only twenty-five.

DOCTOR WHO: And this man's eighty or more.

(A MURMUR OF INCREDULOUS SHOCK. JO RUSHES IN)

Inc. JO

7.

3

CU DR. WHO

JO: What's happening Doctor. Are we too late? /

DOCTOR WHO: On the contrary, Jo. I think we were just in time.

1-G

RECORDING BREAK : 3-G STUART change

TELECLINE 3: (-15")

SOF

Ext. Institute. Day.

WE SEE THE MASTER crossing the Courtyard to the Director's Office.

Q STU

8.

3

G

CU DETAIL  
THERMOMETER in  
STUART'S  
mouth

EASE OUT +  
REFRAME - WS  
Wide 5-s

Inc. + HOLD  
BRIG's entrance  
+ X L-R

/ 2. INT. STUART'S ROOM. DAY.

(2E, C3, 1G, 3G)

(WE SEE THE DOCTOR BENDING OVER THE BED. HE HAS JUST FINISHED EXAMINING STUART. JO AND RUTH ARE STANDING BY.

IT IS THE BRIGADIER WHO HAS JUST COME IN)

BRIGADIER: How is he?

BRIG

(2 next)

- 2 -



(on 3)

DOCTOR WHO: We'll get him to hospital later. For the moment he just needs to rest. He must have been a pretty tough youngster.

RUTH: He was.

DOCTOR WHO: Lucky for him. The shock of the change would have finished him off.

JO: But will he be all right?

9. 2 E  
MCU RUTH

DOCTOR WHO: He'll survive./

10. 1 G  
3-s

RUTH: Like that? And how long for?  
He's an old man./

J/W/B.

BRIGADIER: But what caused it,  
Doctor? Some sort of radio-activity?

DOCTOR WHO: No, it's more than that.

JO: A change in the metabolism?

11. 2  
MCU RUTH

DOCTOR WHO: But  
it still can't be the answer. Even if  
the metabolic rate had increased a  
hundred fold.../

12. 3  
MCU DR. WHO

RUTH: That's impossible./

13. 1  
MCU BRIG

DOCTOR WHO: Of course it is. But even  
if it weren't, the change in him would  
have taken seven or eight months, not  
eight seconds./

14. 3  
4-s  
JO/DR/BRIG/RUTH

BRIGADIER: There's only one things I  
know which makes people old./



(on 3)

HOLD DR's  
rise

DOCTOR WHO: Yes?

BRIGADIER: Anno Domini, Doctor.  
Age. The passing of time.

(RUTH LAUGHS)

RUTH: Well, really! We all know that.

15. 1 DOCTOR WHO: Congratulations Brigadier.  
You've provided the explanation. /

~~MCU DRIG~~

2 SHOT

16. 3 BRIGADIER: Glad to be of service. What  
did I say? /

4 s a/b

DOCTOR WHO: Time. That's the answer.  
The only possible answer. Stuart  
Hyde's own personal time speeded up  
so enormously that his whole physiological  
life passed by in a moment. But why?  
How did it happen?

RUTH: The Professor might know. But  
he seems to have disappeared.

JO: What Professor?

17. 1 RUTH: Professor Thascalos, Tontit's  
his baby. /

MCU DR. WHO

(DOCTOR WHO TURNS)

18. 2 DOCTOR WHO: Really, his arrogance is  
beyond belief. /

2-s DR/BRIG

BRIGADIER: Whose arrogance? I do wish  
you wouldn't speak in riddles, Doctor.

19. 3 DOCTOR WHO: A classical education might  
have helped. 'Thascalos' is a Greek  
word. /

MCU JO

20. 2 JO: I get it. 'Thascalos' must be the  
Greek for 'Master'. /

2-s SHOT  
MCU/RUTH/STUART

(3 next)

to leave in



W  
(on 2)

- 5 -

(STUART MOANS)

RUTH: He's coming round.

STUART: Help... Help me...

JO: It's all right, you're safe now.

STUART: Safe, no-one's safe...no-one's safe...he's here...he's here...I saw him.

(HE PLAINLY IS VERY  
WORRIED AND FRIGHTENED)

21. 3 Low 2-s  
DR/STUART RUTH: The poor boy's delirious. Don't  
try to speak, Stu. Just rest./

DOCTOR WHO: No, wait. Let him talk.  
Whom did you see?

(A GROAN FROM STUART)

Answer me.

22. 4 CU STUART (STUART VERY  
DISTURBED)

23. 1 CU RUTH STUART: Danger...the crystal...the  
crystal...each.../

24. 3 Low GROUP RUTH: You must stop this./

(2 next)

- 5 -



(on 3)

DOCTOR WHO: Speak up, man. Who was it you saw?

(STUART ROLLS HIS  
HEAD AND MOANS  
IN AN AGONY OF  
DISTRESS)

BRIGADIER: I say, steady on, Doctor.

JO: Doctor, please.

25.

4

EU STUART

DOCTOR WHO: Be quiet, all of you.  
Answer me, Stuart, answer me. "Who  
was it?/"

(STUART SITS BOLT UPRIGHT)

26.

3

Tight 3-s  
JO/STUART/DR

STUART: Kronos! /

(DOCTOR WHO REACTS  
VIOLENTLY)

Let STUART go  
HOLD DR's rise  
then his X with  
RUTH-door

DOCTOR WHO: I should have known.  
(GETS UP) Doctor Ingram, come with me.  
You must tell me everything you know  
about this machine of yours.

(2 next)

JO: Shall I come?

2 - F



(on 3)

Let DR. +  
RUTH go - door,  
and back into  
shot with  
BRIG R f/g  
JO L f/g

DOCTOR WHO: No. Stay here with this  
poor fellow. If he starts talking  
gain phone me at once.

(HE GOES OUT FOLLOWED  
BY RUTH)

S/B TK

BRIGADIER: Better lock the door behind  
us, Miss Grant.

(DOCTOR WHO REAPPEARS)

DOCTOR WHO: Don't hang about, Brigadier.  
I've got a job for you too, you know.

(HE GOES. THE  
BRIGADIER SMILES  
AND FOLLOWS. JO  
LOCKS THE DOOR)

27.

2 STOP RECORDING

F  
M.C.S. YATES

A5

+ BRIG VO

C-1, 1-F, 3-D

3. INT. UNIT H.Q. DAY.

(YATES IS ON THE RADIO.  
...THERE IS A CLATTER  
OF A TYPEWRITER OOV)

YATES: Newton Institute, Wootton.  
Yes sir... Got that sir. Over.

BRIGADIER: (VOICE OVER)  
I want two sections down here right  
away.

RADIO  
INTERFERENCE

YATES: Say again, Sir. I didn't quite  
get that. Over.

TELECINE 4 (2'43")

SOF

+A5 YATES VO

Ext. Institute. Day.

(1 next)



The BRIGADIER is on the radio. Crosscut conversation.

BRIGADIER: I said, bring some men with you, I feel as naked as a baby in it's bath...yes, yes, that'll do...light + heavy machine guns, ....Oh and shove a couple of anti-tank guns in the boot, over.

YATES: You've got tanks there, sir? A5  
Over.

BRIGADIER: You never know, Mike, you never know. Over.

YATES: Right, ...and er...and...when, A5  
sir? I mean, how soon? Over.

BRIGADIER: The usual, Captain Yates. About ten minutes ago. Oh, and Yates...The Doctor wants you to bring his Tardis with you. Right? Over.

YATES: Right, sir. ~~Over~~. **Out** A5

BRIGADIER: ~~Right, Over and out.~~

He turns to listen to the irate voices coming.

COOK AND PROCTOR are followed by a protesting DIRECTOR.

COOK: I'm sorry, Charles. The whole thing smells of bad fish. You'll be well out of it.



DIRECTOR: But I would stake my reputation on the Professor's integrity.

COOK: You already have, Charles. You already have. A foolish gamble at long odds. It's not surprising that you lost.

DIRECTOR: Please, Humphrey...

COOK: I can see no alternative to a full Whitehall inquiry. One can only hope that we don't have to parade out dirty linen at Westminster - not to mention Brussels.

The BRIGADIER steps forward.

BRIGADIER: Forgive me, Mr. Cook...

COOK: Doctor - Cook...

BRIGADIER: I couldn't help overhearing.

COOK: Well?

BRIGADIER: This affair is no longer in your hands, sir.

COOK: I beg your pardon?

BRIGADIER: It's now a security matter. I have taken over.

COOK: You have no right...

BRIGADIER: I'm sorry sir. I have every right. Subsection 31, of the preamble to the seventh Enabling Act, sir Paragraph 24G, if I remember rightly.



COOK: Oh...

BRIGADIER: So, bearing in mind the Official Secrets Act as well, you will please make certain that you don't say a single word to anybody about today's events.

He looks fiercely at PROCTOR.

BRIGADIER: Either of you.

PROCTOR shrugs, and opens his mouth to reply.

COOK: Be quiet, Proctor.

He subsides.

COOK: You can't possibly have sufficient ground for such high-handed...

BRIGADIER: This man, Thascales, is a dangerous criminal and an escaped prisoner. Sufficient ground?

COOK: Ah. Ah. Yes...Come along, Proctor. Don't stand about.

He sweeps off followed by PROCTOR.

COOK: You'll be hearing from us, Charles.

The car drives away.

The BRIGADIER turns and sees that The DIRECTOR is walking away.



BRIGADIER: Excuse me, sir...

He keeps walking.

BRIGADIER: Doctor Percival!

The DIRECTOR stops and stands quite still looking straight ahead. The BRIGADIER comes up to him.

BRIGADIER: Are you feeling quite well, sir?

The DIRECTOR pulls himself together and becomes comparatively normal.

DIRECTOR: What? Yes ... yes, of course I am. This whole matter is a great shock, but ... what did you want?

BRIGADIER: I should like this place evacuated of all but essential personnel. At once.

DIRECTOR: But ... but that's nonsense! I can hardly think, Brigadier, that you can have the remotest idea of what you're asking. Some of the projects in train are...

BRIGADIER: I'm sorry, sir, but it's absolutely necessary. Sergeant Benton is keeping an eye on that infernal machine of yours until the troops arrive but I cannot be responsible for the consequences unless you do as I ask.

DIRECTOR: Brigadier, you may enjoy playing soldiers, but ...



BRIGADIER: By three o'clock, please,  
Doctor Percival.

He turns to go. The  
DIRECTOR moves to the  
doorway of his office.  
As he opens the door  
The BRIGADIER speaks  
again.

BRIGADIER: And if the Master should try  
to contact you don't try to hold him.  
Just let me know, at once.

DIRECTOR: Who?

BRIGADIER: Sorry, I mean the Professor,  
of course.

DIRECTOR: But he'll be miles away  
by now.

BRIGADIER: I doubt it. Why should  
he have any idea that we're on to  
him? He'll be back.

He goes. The DIRECTOR  
turns and goes.

28.

1

F

WS BENTON

B1

5. INT. MASTERS LAB. DAY. INNER

(3 next)



PM

(On 1)

(THERE IS A KNOCK  
ON THE DOOR.  
BENTON MOVES  
ACROSS TO IT)

BENTON: Who is it?

(VO)

RUTH: / Me and the Doctor. Ruth  
Ingram.

(BENTON UNLOCKS  
THE DOOR AND OPENS IT)

29.

3

D  
3-s

C1

5A. INT. MASTERS LAB. DAY. OUTER

DOCTOR WHO: Any trouble?

BENTON: Been a bit lonely, that's  
all.

DOCTOR WHO: Good, good.

(RUTH SPEAKS AS  
IF CONTINUING  
AN UNFINISHED  
CONVERSATION)

RUTH: But why won't you explain?

DOCTOR WHO: Because I must be sure  
that I'm right. Where is the  
crystal?

RUTH: Through here.

(SHE LEADS THE WAY INTO  
THE RECEIVER ROOM.)

30.

1

F

2-s RUTH/DR

B1

5B. INT. MASTERS LAB. DAY. INNER

(3 next)

3-F

Let her  
break frame



(SHE LIFTS UP  
THE COVER OF THE  
CRYSTAL, SO THAT  
ITS SHAPE IS  
REVEALED)

RUTH: There.

DOCTOR WHO: The Crystal of Kronos.  
... Then I'm right.

Hold DR fwd  
to CRYSTAL

RUTH: Kronos! But that's what  
Stuart said. Please, Doctor. That  
is, if you do know what it's all about.

DOCTOR WHO: You'll find it  
difficult to accept, I warn you.

RUTH: Try me.

DOCTOR WHO: Luckily, you're  
already familiar with the idea of  
stepping outside space-time.

RUTH: I've lived with the concept  
for months.

DOCTOR WHO: And I've lived with it  
for many long years. I've been  
there.

31. 3 F  
MCU DR. WHO

(1 next)



PR (on 3)

GO IN - CU

DOCTOR WHO: And a strange place it is too. A place that is no place; where creatures live, creatures beyond your imagination.

32.

1

CU RUTH

chronovores - time eaters - who can swallow a life as a boa-constrictor can swallow a rabbit, fur and all. /

33.

3

CU DR. WHO

RUTH: And you're saying that Kronos is one of these creatures? /

I am.

DOCTOR WHO: / The most fearsome of the lot.

34.

4

D  
Low WS MASTER  
inc.  
DR. PERC. in 2-s  
without  
tightning

(2G,4D,A2)

**Q MASTER**

A2

**Q JOHN**

6. INT. DIRECTOR'S ROOM. DAY.

(THIS IS THE  
MASTER'S STUDY,  
REDRESSED.

AS THE DIRECTOR  
ENTERS, HE STOPS  
SUDDENLY)

DIRECTOR: You! What are you  
doing here?

(THE MASTER IS  
SITTING COMFORT-  
ABLY BY THE FIRE,  
A GLASS OF BRANDY  
IN HIS HAND.

(2 next)



AND A LARGE CIGAR  
ON THE GO, STUDYING  
HIS BIG 'ATLANTIS'  
BOOK)

MASTER: Don't panic! Close  
the door and come here.

(THE DIRECTOR  
OBEYS)

35. 2 G DIRECTOR: But they'll find you. /  
Tight 2-s

MASTER: Not if you keep your head.  
Why should they look in here?

Stop figetting, man.

DIRECTOR: He's ordered me to  
evacuate the Institute.

MASTER: Who has?

DIRECTOR: That Brigadier fellow  
from UNIT. What am I going to do?

MASTER: Do as you're told, of  
course.

DIRECTOR: But that's not all.  
Your assistant, the boy Hyde ...

(THE MASTER SIGHS  
AND TAKES OFF HIS  
GLASSES)

36. 5 B  
MCU MASTER



PM

(on 5)

MASTER: I can see you won't be happy until you've told me everything. Very well, but be quick about it.

37.

1 F  
3-s

(1F, B1, 3F)

B1

w/B/R

[Q RUTH]

7. INT. MASTER'S LAB. DAY.  
(INNER)

RUTH: But Kronos was a Greek legend - he was the Titan who ate his children, wasn't he?

DOCTOR WHO: Exactly. And what's more, one of the children in the legend was Poseidon, the God of Atlantis.

38.

3 F  
MCU DR. WHO

RUTH: Are you trying to tell us that the classical gods were real? /

DOCTOR WHO: Yes and no. The Atlanteans were extraordinary people, even more extraordinary than their cousins in Athens. Or if reality became unbearable they would invent a legend to tame it. /

39.

1 2-s  
DR/RUTH

RUTH: Like the legend of Kronos!

(3 next)



(on 1)

- 1a -

DOCTOR WHO: Exactly. Kronos, a living creature, was drawn into time by the priests of Atlantis, using that crystal as its centre.

40. 3 MCU DR. RUTH: You mean that ... that the crystal is the original? The actual crystal from Atlantis? /

41. 1 2--S RUTH/BENTON DOCTOR WHO: It is. And your friend the Professor is trying to use it as it was used four thousand years ago, to capture this monstrous creature. /

RUTH: And that's what you meant when you talked of terrible danger?

42. 3 CU DR. WHO BENTON: Danger? To us, you mean? Or to the world? /

DOCTOR WHO: Not just our world, or even our galaxy, but the entire created Universe.

43. 4 E (4E, A2, 5B) 2--S MASTER/DR. PERCIVAL

Q DIRECTOR

8. INT. DIRECTORS ROOM. DAY.

(THE MASTER IS LISTENING  
CALMLY TO THE DIRECTORS TALE.  
THE DIRECTOR IS IN A PANIC)

(5 next)

- 18 -



PM

(on 4)

DIRECTOR: But suppose somebody should walk in here, now, and find me talking to you ...

MASTER: My word, you are a worrier, aren't you? Come here.

(THE DIRECTOR  
RELUCTANTLY OBEYS)

44. 5 B Closer. Now, look into my eyes. /  
MCU MASTER There's nothing to worry about.  
GO IN - CU Nothing. Just obey me and every-  
45. 4 CU DR. PERCIVAL thing will be all right. Just ...  
obey ... me. /

46. 5 <sup>5</sup> 2-s DIRECTOR: Obey. I must obey.  
Everything all right ... /

HOLD DR. P  
fwd.

*without  
widening*

MASTER: That's better. Now go and do your phoning, like a good boy, and let me get on with my sums.

(THE DIRECTOR GOES  
TO HIS DESK AND  
PICKS UP THE PHONE)

47. 2 <sup>2</sup> H You know, it's a long while since I  
CU METER found such a good hypnotic subject  
as you've turned out to be.  
Quite like old times ... (LAUGHS)

9. INT. MASTERS LAB. DAY. OUTER

(5 next)



PULL OUT  
 - 3-s fav. DR.  
 HOLD him fwd.  
 - TARDIS

(THE DOCTOR IS  
 ON HIS BACK  
 SQUIRMING ALONG  
 UNDER THE TOMTIT  
 MACHINE FOLLOWING  
 A CIRCUIT)

DOCTOR WHO: There are two things  
 I don't understand. One is the  
 power build-up you had. And the  
 other is the strength of the signal  
 I picked up on the Time Sensor.

RUTH: But you said yourself that  
 it picks up all time field  
 disturbances.

DOCTOR WHO: Indeed it does, but the  
 signal was far too strong for an  
 apparatus as crude as this. It must  
 have ... ah!

BENTON: What is it, Doctor?

PAN with their  
 look to TARDIS  
 and HOLD

(THE DOCTOR PULLS  
 A LISTENING DEVICE  
 FROM HIS POCKET AND  
 LISTENS TO THE WALL  
 OF THE STEEL CONTAINER)

DOCTOR WHO: I thought it'd be around here  
 somewhere. This, Sergeant, is the  
 Master's Tardis!

48.

5

B

MCU MASTER

(4D, A2, 5B)

A2

Q MASTER

10; INT. DIRECTORS ROOM. DAY.

(4 next)



PM

(on 5)

ZOOM OUT  
SLOWLY - 2-s  
MASTER/DR. PERCIVAL

(THE MASTER IS  
DOING SOME MORE  
CALCULATIONS.  
HE MUTTERS TO  
HIMSELF; EVERY  
SO OFTEN BECOMING  
AUDIBLE)

MASTER: Mm... mmm ... mmm ...  
Now, if  $E = MC^3$  cubed ...

DIRECTOR: Squared. (TO PHONE)  
Thank you. At once.

(HE PUTS THE  
PHONE DOWN)

MASTER: Mmmm?

DIRECTOR:  $E = MC^2$  Square - not  
cubed.

MASTER: (IRRITABLY) Not in the  
extra temporal physics of the Time  
Vortex ... and now you've made me  
lose my place. You are a fool,  
Percival.

49. 4 D I'm sorry. What are  
MCU MASTER you doing?/

MASTER: Trying to find the reason  
for the massive power build-up,  
we experienced. It makes the  
experiment uncontrollable. Even the  
filter didn't prevent it. And,  
logically, it just shouldn't happen...

50. 3 D (3D, 2H, C2)  
3-s

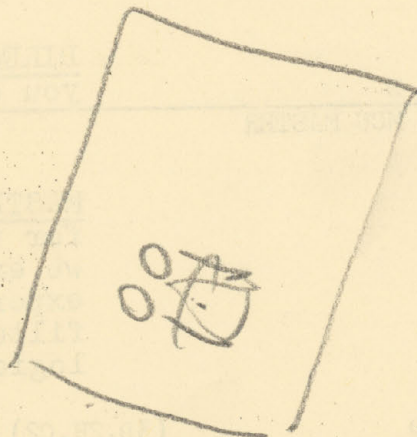
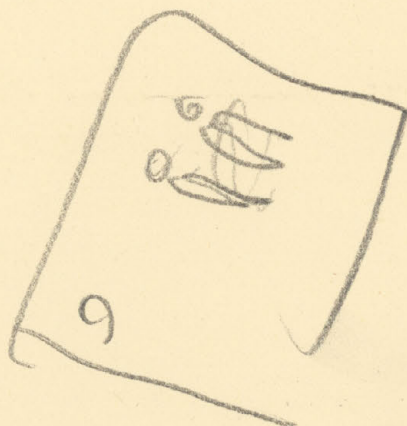
Q WHO

HOLD them 11. INT. MASTERS LAB. DAY. OUTER.  
fwd to  
control area

DOCTOR WHO: And logically, it just  
shouldn't happen.

(2 next)







(on 3)

- 22/2 -

RUTH: But it did.

DOCTOR WHO: It did indeed. So there's only one thing to do. Wouldn't you agree, Sgt. Benton?

BENTON: Oh, yeah. Sure. What, for instance?

DOCTOR WHO: Switch on, and take a look for ourselves.

RUTH: Right.

(SHE GIVES HIM A FURIOUS LOOK  
AND SWITCHES ON)

DOCTOR WHO: It's reading 10 already.

51.

let  
Benton  
go

H

3-s

BENTON/RUTH/DR

RUTH: That's impossible. /

BENTON: Doctor. The crystal's glowing!

(DOCTOR WHO GOES INSIDE  
THE INNER ROOM, FOLLOWED  
BY BENTON)

52.

A

3-s

B1

11A. INT. MASTERS LAB. DAY. INNER

DOCTOR WHO: Sergeant Benton - you're a strong young man. Pick up that crystal!

BENTON: But - Stuart was ...

DOCTOR WHO: It's perfectly safe at this low power.

HOLD BENTON  
fwd. -  
CRYSTAL

BENTON: If you say so, Doctor.

(HE GINGERLY TRIES TO PICK  
UP THE CRYSTAL)

BENTON: It's fixed down.

(3 next)



(on 1)

DOCTOR WHO: It isn't you know.

BENTON: But I can't shift it.

53. 3 F  
2-s  
RUTH/DR  
54. 1 3-s

DOCTOR WHO: No, of course you can't because it's not really here at all. /  
It's made the jump through interstitial time, it must be linked with the other crystal all those thousands of years ago. /  
Or perhaps it is the other crystal. /

RUTH: But then where is the original?

DOCTOR WHO: Where do you think?  
Atlantis, of course ...

(WE SEE THE CRYSTAL THROBBING WITH LIGHT AND CONCENTRIC RINGS APPEAR FAINTLY.

LIGHT FX.  
A

GO IN on crystal

GO IN on  
CRYSTAL

DOCTOR WHO AND BENTON ARE BENT OVER IT, BUT WE CAN NO LONGER HEAR THEIR WORDS, AS THE SOUND HAS GROWN TOO LOUD.

SUDDENLY THEIR FACES BEGIN TO SHIMMER AND BREAK UP, ALTHOUGH THE CRYSTAL STAYS CONSTANT)

MIX

MIX  
TELECINE 5 (3.4")

EOF

Int. Temple. Night

This is Atlantis.

(3 next)

1-D,B-6, 2-E,3-E



There is a crash of thunder and a flash of lightening. The background steadies itself, and becomes the inside of a small temple.

NOTE:

(The style of all the Atlantean buildings and costumes is Minoan rather than Greek.)

The crystal is on an altar and DOCTOR WHO'S FACE has been replaced by that of a startled NEOPHYTE who turns and runs out of the temple, crying aloud.

NEOPHYTE: Holiness! Holiness!  
Come quickly! The Crystal is afire.

In stalks the tall and sinister figure of the HIGH PRIEST, KRASIS. The NEOPHYTE flings himself to the floor and hides his face. KRASIS approaches the altar. His face is lit by the fire of the crystal. He speaks in little more than a whisper, a breath. We establish HIPPIAS, watching from concealment.

KRASIS: At last, Kronos. At last.  
The time is come and I await your call...

NEOPHYTE: Holiness! Holiness!  
Come quickly! The Crystal is afire.

(3 next)



(on TK)

Another crash of thunder.  
KRASIS and the temple  
dissolve behind the  
crystal ....

TA PHONE

55.

3

E  
CU PHONE

C4

PULL OUT - WS  
then inc.  
BENTON  
then inc. DR.  
+ RUTH

12. INT. MASTERS LAB. DAY. OUTER

(THE TELEPHONE RINGS.  
BENTON ANSWERS IT)

BENTON: Sergeant Benton ... oh, hello,  
Miss Grant ... yes, he's here ...  
I see, hang on. It's Jo. Says  
Stuart Hyde's coming too. In a bit  
of a state it seems.

DOCTOR WHO: Tell her I'm on my way.  
You'd better stay here, Sergeant Benton.  
Coming Ruth ... er ... Doctor Ingram?

(RUTH GRINS)

RUTH: Ruth will do.

(THEY GO)

BENTON: Hello, Jo ...

56.

2 Run on

E  
W2-s  
with JO b/g

(2E, B6, 3G)

TA JO

B6

(3 next)

13. INT. STUARTS ROOM. DAY.

3 - G FAST



(on 2)

(JO IS ON THE 'PHONE)

JO: It's all right, I heard....  
yes...No, not scared exactly....  
a bit, well, you know, churned up....  
yeah...and a Merry Michaelmas to you,  
too.....

(WHILE SHE HAS BEEN  
TALKING WE HAVE  
BEEN LOOKING AT STUART.

HIS EYES SUDDENLY SNAP  
OPEN HE GROANS)

STUART: Kronos!

JO: Oh, lor! I'm forgetting my  
patient...See you around, Sergeant.

HOLD JO fwd  
- Bed

(SHE HANGS UP AND  
TURNS TO STUART)

Stuart, are you all right?

STUART: I felthim coming back.

JO: Who?

STUART: Kronos. Don't let him  
touch me! The fire! I'm burning!  
I'm burning! /

57. 3 G  
Tight 2-s

JO: It's all right. You're safe now.  
It's all right honestly it is.

(2 next)



(on3)

(STUART SEES HER FOR  
THE FIRST TIME)

STUART: Who...Who are you?

JO: Jo - I want to help you.

STUART: . Where am I?

JO: In your own room.

(STUART TRIES TO GET  
UP, BUT WINCES AND  
LIES BACK)

58.

2

CU STUART

STUART: My head. I've got the  
granddaddy of all hangovers.

(HE SUDDENLY SEES  
HIS HANDS)

59.

3

2-s

My hands...What's happened to my  
hands?

JO: I...it's a bit difficult to  
explain...I.....

(A LOOKS OF HORROR  
COMES INTO STUART'S  
EYES)

STUART: Give me a mirror. A mirror!  
Where's my shaving mirror?

(JO DESPERATELY WORRIED,  
OPENS HER HANDBAG  
AND SCRABBLES INSIDE)

JO: I don't know.

Jo will  
Stuart



(on 3)

60. *WA*  
CU STUART

(STUART GRABS THE BAG,  
DIVES HIS HAND IN  
AND BRINGS A SMALL  
MIRROR OUT. HE  
THROWS DOWN THE BAG  
AND SLOWLY LIFTS THE  
MIRROR TO  
LOOK AT HIMSELF)

STUART: (WEAKLY) No...no...

(JO IS VERY UPSET)

61. *5* B  
2-s

*Q MASTER*

14. INT. DIRECTOR'S ROOM. DAY.

(THE MASTER FINISHES  
HIS SUMS)

MASTER: .00357. Good.

DIRECTOR: You've finished?

MASTER: I have. So...back to the lab.

DIRECTOR: But....they'll have somebody  
on guard.

Oh yes -

MASTER: / You don't know who it is?

DIRECTOR: Yes....er, a Sergeant  
Benlom, I think.

MASTER: I see. Well, I think I can  
deal with him!  
14. INT. DIRECTOR'S ROOM. DAY.

62. *2* E  
Low 4-s  
JO/RUTH/  
DR/STUART

(2E,B6,3G)

*Q STUART*

15. INT. STUARTS ROOM. DAY.



(on 2)

(STUART IS SPEAKING TO  
DOCTOR WHO WHILE JO  
AND RUTH LISTEN.  
STUART IS VERY WEAK)

STUART: It was just after the cup  
and saucer appeared. I was about to  
switch off ' when...it happened...

(HE IS TERRIFIED)

DOCTOR WHO: Go on, old chap,  
you're doing fine.

STUART: Like...like a tongue of  
flame... All my body was on fire...  
and all my energy, my life, was being  
sucked out of me.

DOCTOR WHO: Then why did you say,  
'Kronos'?

STUART: Because that's who it was.

DOCTOR WHO: How did you know?

STUART: Oh.... I just knew.

RUTH: You mean, you heard a voice  
or something?

STUART: No, I just knew.

63. 3 <sup>G</sup>  
CU JO

DOCTOR WHO: A race-memory. We all  
have them.

64. 2 <sup>2-s</sup>  
DR/STUART

JO: But what is Kronos? Or should  
I say who? /

(break next)



(on 2)

DOCTOR WHO: Later, Jo, later. Go on, Stuart. What else?

STUART: Nothing else. Till I woke up here. Doc, am I really an old man? Can't you do anything or am I stuck like this?

DOCTOR WHO: I'm sorry, Stuart, but I just don't know. But I promise we'll do everything we can. Now then, we'll go through it again.....

RECORDING BREAK: Set in window flat

2-C B 3-B

65. 2 C  
WS BENTON

/C1 +A2 distort/

16. INT. MASTER'S LAB. DAY.

HOLD him  
- phone

(THE PHONE RINGS.  
BENTON ANSWERS IT)

BENTON: Hello...

DIRECTOR: (VO DISTORT) Is that Sergeant Benton?

BENTON: Yes.

DIRECTOR: This is the Director. The Brigadier wants you to meet him back at the house.

BENTON: But I don't get it. The Brigadier wants me back at the house.

DIRECTOR: At once.

BENTON: But that means leaving the lab. unguarded...

66. 4 C  
2-s MASTER/  
DR. PERCIVAL

17. INT. DIRECTORS ROOM. DAY.

A2



(on 4)

DIRECTOR: He said sure to lock up.  
Those were his very words.

67.

2

C

MCU BENTON

/C1

18. INT. MASTER'S LAB. DAY.

BENTON: Well, I don't know, Doctor Perceval. You've put me in a bit of a spot. The Brig told me to stay here no matter what. He'll have me stripes if I don't.

68.

5

B

Tight 2-s

(4C,A2,5B)

A2

/+ CL Distort

19. INT. DIRECTOR'S ROOM. DAY.

(THE MASTER HISSES  
IN THE DIRECTOR'S BAR)

MASTER: What's the matter?

DIRECTOR: Will you hold on, please...

(HE COVERS THE  
MOTHPIECE)

I don't think he believes me.

(4 next)



(on 5)

MASTER: I'm not surprised. Of all the inept performances... Tell him to ring the Brigadier for Confirmation.

DIRECTOR: But...but...

69. 4 C  
MCU DR. PERCIVAL

MASTER: Do as I tell you. /

70. 5 2-s  
DIRECTOR: Sergeant Benton? I suggest you check with Brigadier Lethbridge Stewart yourself...His number? Oh.../

(THE MASTER  
IRRITABLY POINTS  
AT THE PHONE THE DIRECTOR IS USING)

BENTON: (DISTORT) Where can I *do that?*

DIRECTOR:  
Ah, yes, his number...I believe you'll contact him on 534. Yes.  
That is correct. Good-bye. **DISTORT.**

(HE REPLACES  
THE RECEIVER)

71. 2 C  
MCU BENTON

CL

20. INT. MASTER'S LAB. DAY.

(BENTON PUZZLED,  
CUTS THE CONNECTION  
AND DIALS 534)

72. 4 D  
2-s

*Q PHONE*  
A2 + B2

21. INT. DIRECTORS ROOM. DAY.

(2 next)



(on 4)

S/B TK

(THE PHONE RINGS.  
THE MASTER PICKS  
IT UP AND SPEAKS WITH  
THE BRIGADIER'S  
VOICE)

*Benton here  
sir*

MASTER: Lethbridge Stewart. *That An.*  
~~you, Benton?~~

73.

*2* C  
CU BENTON

*Q Benton* C1, B2

22. INT. MASTER'S LAB. DAY.

(CROSS CUT  
CONVERSATION)

BENTON: Yes sir...Well, I've just  
had a most peculiar phone call....

(VO)

MASTER: / Nothing peculiar about it,  
my dear fellow Mike. Perfectly  
simple. I need you over here.  
On the double.

BENTON: Right, sir...~~yes, yes I~~  
~~quite understand.~~ Right away.

EASE OUT as  
puts phone  
down. HOLD  
his X - window,  
then CRAB to  
hold X - door  
and exit

(HE PUTS DOWN THE  
PHONE, THINKS FOR  
A MOMENT, OPENS A  
WINDOW AND THEN GOES  
OUT, LOCKING THE  
DOOR BEHIND HIM)

74.

*A* E  
2-s feature  
window

*TO MASTER* A2

23. INT. DIRECTORS ROOM. DAY.

(TK next)



(on 4)

(THE DIRECTOR IS  
PEERING OUT OF  
THE WINDOW)

MASTER: Well?

DIRECTOR: No sign of him. <sup>D</sup>o you  
really think he'll...Ah, there he is.

~~TELECINE 6. (16")~~

~~SOF~~

Ext. Lab. Day.

DIRECTOR'S POV.

BENTON comes out, crosses the  
yard and disappears around the  
corner.

Q DIALOGUE

75.

4

E

2-s feature  
window a/b

A2

24. INT. DIRECTOR'S ROOM. DAY.

CUT

PAN them-  
door

DIRECTOR: It worked. It really  
worked.

MASTER: See if the corridor's clear.

(TK next)



(on 4)

(THE DIRECTOR OPENS  
THE DOOR AND LOOKS  
OUT. HE COMES BACK)

DIRECTOR: Not a soul, Professor.

Let them  
exit

(THE MASTER PICKS  
UP HIS SHEETS OF  
CALCULATIONS AND  
GOES OUT)

TELECINE 7. (10")

SOF

Ext. Lab. Day.

Once out of sight of the  
main building, BELTON stops,  
looks round, and hurries  
round the back of the stable  
block. He looks up at the  
first floor and approaches  
a drainpipe.

76.

2

J  
EMPTY CORRIDOR  
inc. STUART +  
RUTH - 2-s

C2

25. INT. CORRIDOR. DAY.

(STUART (STILL OLD)  
IS WHEELED PAST IN  
THE WHEELCHAIR  
ACCOMPANIED BY  
RUTH,

RUTH: And try not to let it get you  
down, Stu.

(TK next)



(on 2)

STUART: Course not. In a couple of days I'll be dancing a fandango down the Geriatric ward. You've got to be joking.

RUTH: I'm sorry.

Let them  
break frame

TELECINE 8. (9")

SOF

Ext. Back of Lab. day.

BENTON is just disappearing through a first floor window.

77.

3

B  
MCU WINDOW  
inc. BENTON

B3

26. INT. MASTER'S LAB. DAY.

HOLD his  
X to window

(BENTON CLIMBS  
IN. HE HURRIEDLY  
CROSSES AND LOOKS  
OUT OF THE FRONT  
WINDOW)

TELECINE 8A (9")

SOF

Ext. Stable Yard. Day.

BENTON'S POV.

THE MASTER and the DIRECTOR  
hurrying towards the Lab.

RECORDING BREAK : 1. Strike window  
2. Set in floater in Innerlab



78.

3

B

(1D, 3E, C1, 2C, A4)

A4, C1

WS DOOR

inc. MASTER

+ DR. PERCIVAL

Wide  
Benton  
Pan to  
door

27. INT. MASTER'S LAB. DAY.

(BENTON HIDES BEHIND  
THE MASTER'S TARDIS.  
WE HEAR THE MASTER'S  
VOICE AS HE APPROACHES  
THE DIRECTOR UNLOCKS  
THE DOOR AND ENTERS  
WITH THE MASTER)

(VO)

DIRECTOR: / But Professor, you haven't  
much time.

(VO)

MASTER: / Time! I shall soon have all  
the time in the world. Literally.

(THEY ENTER)

PAN them -  
control  
panel

DIRECTOR: In an hour or so the place  
will be swarming with soldiers.

MASTER: Percival, you irritate me,  
be quiet. I tell you, nothing and  
nobody can stop me now.

Inc. BENTON  
in 3-s

(BENTON JUMPS OUT HOLDING A GUN)

79.

2

C

2-s

MASTER/DR. P

BENTON: Put your hands in the air.  
Both of you. Now, turn around, slowly,  
very very slowly.

(THEY OBEY. BENTON  
HAS A GUN)

80.

1

D

MCU BENTON

MASTER: Well, well, well. The  
resourceful Sergeant Benton.



(on 1)

81.

2

3-s

BENTON: You didn't really think you could fool me with that fake telephone call, did you? It's the oldest trick in the book. /

MASTER: I underestimated you, Sergeant. How did you know?

BENTON: The Brig's not in the habit of calling Sergeant's, 'my dear fellow'

82.

3

Tight 2-s  
MASTER/DR. P

(THE MASTER LAUGHS)

MASTER: Ah, the tribal taboos of Army etiquette. I find it difficult to identify with such primitive absurdities. /

83.

1

3-s fav.  
BENTON

(BENTON IS FACING THE MASTER WITH HIS BACK TO THE DOOR)

BENTON: Primitive or not, mate, you're still in the soup without a ladle aren't you?

(THE MASTER APPROACHES BENTON)

MASTER: You must let me explain.

84.

2

MCU MASTER

BENTON: Keep back. /

MASTER: Of course, of course. You see Sergeant.

(HIS EYELINE SUDDENLY CHANGES)

85.

3

3-s

Ah, Doctor! What a very well timed... /



(on 3)

(BENTON'S GAZE FLICKERS  
FROM THE MASTER FOR AN  
INSTANT.

THE MASTER'S GRABS BENTON'S  
ARM AND BRINGS HIM TO THE  
GROUND, KNOCKING THE GUN  
TO THE FLOOR)

MASTER: You were wrong, Sgt. Benton.  
That was the oldest trick in the book.  
Here keep this .

(THE MASTER TURNS AND  
STRIDES TO THE MACHINE  
AND SWITCHES IT ON)

86.

2

MCU MASTER

DIRECTOR: What are you going to do? /

MASTER: I intend to bring someone here  
who can give me the power I need, Without  
it, I'm helpless. ]

86A 3

m.c.u

DIRECTOR

DIRECTOR: But I don't understand.

86B 2

a/b

MASTER: Of course you don't. How could  
you - ~~a mere mortal understand~~. Only  
one thing stands between me and total  
power over the earth, over the universe  
itself and he who I am calling here will  
show me how to harness that power.  
Now watch ~~that~~ crystal.

(THE MASTER SLAMS DOWN A SWITCH)

87.

|

A  
WS  
GO IN on  
CRYSTAL

27A. INT. MASTERS LAB. INNER

B1

S.I  
Cam 4X  
Faded

(THE GLOW OF THE CRYSTAL  
INTENSIFIES AND BEGINS TO  
THROB, AND THE CONCENTRIC  
RINGS START TO APPEAR.  
THERE IS A CRASH OF THUNDER  
AND A FLASH OF LIGHTNING)

MIX  
TELECINE 10

SOF

Int. Atlantis Temple.

F/O

Cam. 4X



As the CAMERA PULLS BACK we see that KRASIS is bent over the crystal. He stands up, and raises his arms.

KRASIS:

Oh, Mighty Kronos, Lord of Life;  
Give me of thy power.  
Oh, Mighty Kronos, Lord of Death;  
Give me of thy power,  
Oh, Mighty Kronos, Lord of Life,  
Give me of thy strength!

There is an almighty crash of thunder and a bolt of lightning strikes the crystal, which becoms white with throbbing incandescence.

Mighty Lord! Exalted one!  
I hear and obey.

He closes his eyes, lowers his arms and starts to mutter some unheard prayer or magic formula. Almost at once he starts to fade away. Soon he has vanished completely.

HIPPI, still watching, looks on in utter amazement.

87A. ~~Cam. 4 X~~  
~~H/O~~  
~~Cam. 4 X~~

MIX

88. 1 D CL  
CU BENTON

28. INT. MRS. BENTON'S LAB. DAY. (OUTER)

89. 2 C (BENTON RECOVERS CONSCIOUSNESS.  
His pov. IMMEDIATELY AWARE OF THE  
of INNER LAB WHINE OF TOMTIT, HE LOOKS UP,  
UNDER HIS HORRIFIED GAZE,  
KRASIS MATERIALISES BY THE  
CRYSTAL)

BREAK: for ROLL BACK + MIX

-42-

90. 2  
ZOOM IN  
to GAP in VENT

TELEPHONE 11 (1'12") + TJ SLIDES

/Music on tape/

MIX  
in 4.



1. Dr. Who  
JON PERTWEE
2. Master  
ROGER DELGADO
3. Jo Grant  
KATY MANNING
4. Brigadier Lethbridge Stewart  
NICHOLAS COURTNEY
5. Captain Mike Yates  
RICHARD FRANKLIN  
Sergeant Benton  
JOHN LEVENE
6. Dr. Percival  
JOHN WYSE  
Dr. Cook  
NEVILLE BARBER  
Proctor  
BARRY ASHTON
7. Krasis  
DONALD ECCLES
8. Hippias  
AIDAN MURPHY  
Neophite  
KEITH DALTON
9. Written by  
ROBERT SLOMAN
10. Title music  
RON GRAINER + BBC  
RADIOPHONIC WORKSHOP
11. Music  
DUDLEY SIMPSON
12. Special Sound  
BRIAN HODGSON
13. Visual Effects Designer  
MICHEALJOHN HARRIS
14. Film Cameraman  
PETER HAMILTON  
Film Sound  
DEREK MEDUS  
Film Editor  
MARTYN DAY



15. Script Editor  
TERRANCE DICKS
16. Designer  
TIM GLEESON
17. Producer  
BARRY LETTS
18. Directed by  
PAUL BERNARD  
BBC-tv. Colour

FADE SOUND AND VISION